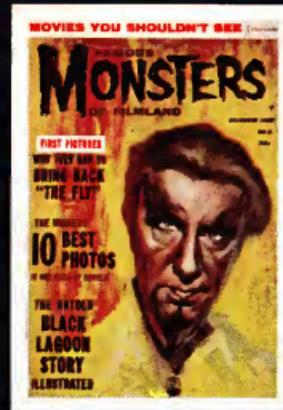


FAMOUS MONSTERS

YEARBOOK

**BEST
FROM THE
FIRST 6
OUT-OF-PRINT
ISSUES**

**SPECIAL
100
PAGE
SELECTION**



KING KONG • THE MUMMY • BLACK LAGOON CREATURE



welcome, monster lovers

YOU'RE STUCK!

The stuff this magazine is printed on, which looks so much like ordinary black printer's ink, is actually glue.

YOU CANNOT PUT THIS MAGAZINE DOWN!

Try as you may to struggle, it is impossible: like a zombie, you have no will of your own. For this unique magazine bears the fatal fascination of beauty for the beast, of monsters for maidens fair and monster-makers unfair.

Did your last date call you a monster? Do your friends think you're horrible? On Halloween do they say "take off your mask, Frankenstein" when you're not wearing a mask?

Wives: do you consider your husband a Jekyll & Hyde?

Husbands: do you sometimes wish you were the Invisible Man?

EVERYBODY: do you know all the faces of Frankenstein, about Lon Chaney's 150 pictures, how many quarts of blood Bela Lugosi drank in DRACULA, and 10,000 other amazing facts about fantastic monsters?

For every tick there's a tock. If you want to know what makes monsters tick, why they're such a click and even why YOU get such a kick out of them, you've come to the right magazine.

That isn't all. With the purchase of this book you are entitled to be the first on your block to introduce the great new saying that will soon be sweeping the country. When your beast friend starts giving you a bad time or a big lip about something you just said or did, take my tip: just shrug your head nonchalantly and stop him cold in his cracks with, "Well, that's how the monster mumbles."

Take it from the man who owns one.

Yours cruelly,
THE EDITOR

A MESSAGE FROM THE PUBLISHER OF FAMOUS MONSTERS



JAMES WARREN

Jim, the Mad Publisher of Warrensville. (Note publisher's Horns of Plenty, bent from butting against his Editor's hard head!)

As publisher of FAMOUS MONSTERS, let me ask you Who do you think is the greatest monster of them all—Lon Chaney? Boris Karloff? Dracula? Frankenstein? The Phantom of the Opera? King Kong?

Wrong!

It's Forry Ackerman!

My editor.

Bet you'd give your good right tentacle to be in my shoes size 11 1/2 'cuz I'm the lucky one who gets to read and look at everything Forry Ackerman sends in to the publication office weeks before the material's in print and is mailed to subscribers and distributed on news-stands.

Bela Lugosi, before he died, used to visit Forry in his home. Today Robert Bloch, Ray Bradbury, Alex Gordon, Bert Gordon, Tor Johnson, Fritz Leiber, Ib Melvin, George Pal and other celebrities whose names are associated with horror, monster and sci-fi films meet from time to time in the Ackerman-sion, the out-of-this world dwelling in which the first of the FAMOUS MONSTERS was hatched.

"If Forrest J Ackerman had not been born," Anthony Boucher once said before a large gathering of people, "it would have been necessary to have invented him." Anthony Boucher is the noted author (*Rocket to the Morgue*, "The Ghost of Me," "The Compleat Werewolf"), editor many years FANTASY & SCIENCE FICTION magazine, critic, anthologist, etc., in the field of mystery and imagination, and on the occasion was addressing members of a regional science fiction convention, introducing that Other Forrest J Ackerman, the 45 year old FJA known as Mr. Science Fiction instead of Mr. Monster, the one who's won a Hugo (the Oscar of the sci-fi field) been Guest of Honor at the First International Science Fiction Convention (London) and Guest of Honor again in Germany; who's the sole surviving active charter member of the Los Angeles Science Fantasy Society after approximately 28 years; the FJA whose works are to be found in over 150 magazines and books here and abroad; who's been interviewed by LIFE and talked on radio and television; etc.

That's FJA #1, the one the world was familiar with up till the end of 1957.

In 1958 another FJA was born, the second Forry, the doppelganger (ghost twin) Forry now 4 years old who is every fiends' beast friend . . . the Bob Hope of Beastniks . . . the Danny Kaye of Creaturesdom . . . the Red Skeleton of the Screamage Set. The FJA who edits FAMOUS MONSTERS is obviously not only a great kid but a great kid at heart. A little boy grown

who has the unique knack of tickling the funny bone with one hand and seriously criticizing films with the other; while with the other hand (doesn't everybody have 3?) he manages to turn the contents of my companion magazine, SPACEMEN, and serve as Contributing Editor of SCREEN THRILLS ILLUSTRATED.

Orphans or fans, you have been adopted by Big Brother (in the best sense) Forry, Leader of half a million or more little monsters. I speak of "little monsters" with affection for I recognize our readers to be among the most alert, intelligent and imaginative of modern young people. I salute you young-at-heart older fans too!

Around Xmas time last year after first making out his Last Will & Testament, Forry took his life in his hands and played host in an Open House to 100 monster fans. Over a weekend, for a total of 13 hysterical historical hours, the Ackerman-son rocked & rolled with FM fans from all over Karloffornia. One father a college professor who flew 500 miles with his 12 1/2 year old son, asked Forry: "Why are you doing it? It's terribly kind of you but why are you being so nice to the kids?" Forry replied: "I'm not doing it only for the kids, I'm doing myself a favor. When Al Jolson sang he wanted to see the faces of the people he was entertaining so he had the theater house lights turned up; when I get fan mail I like to see snapshots of my readers and, best of all, meet as many of them as possible in person."

Save this pocketbook and if some day you see a man on the street who looks like a younger edition of Vincent Price, step up to him with your copy and ask for his autograph. He won't bite (that's Dracula's job) if he turns out to be Forry Ackerman; even if it's 1984 and by then he's grown as gracefully old as Maurice Chevalier, he'll thank you, I'm sure. For Forry Ackerman, who has been a big man in the science fiction world for a quarter of a century or more, is interested in you, little man of Monsterdom, no matter how little you are.

Our second hand specialty magazine store on Hollywood Blvd. sells our back issues (when they have any in stock) at \$2 1/2 a copy. A quick calculation of $7 \times \$2 1/2$ shows our first 7 issues would cost you \$17.50 in that shop. At one thirty-fifth that cost, Forry and I have put together for you this, the choicest material from those nearly 500 out-of-print pages. Big things come in small packages, and this is our way of showing our appreciation to all of you who believe Monsters Are Your Best Entertainment and have contributed to the success of FAMOUS MONSTERS.

JAMES WARREN

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FAMOUS MONSTERS YEARBOOK

foto by WALTER J. DAUGHERTY makeup by LARRY BYRD



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Forrest J Ackerman

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FAMOUS MONSTERS 1962 ANNUAL.
Regular edition published bi-monthly by
Central Publications, Inc., 1426 S. Washington Lane, Philadelphia 38, Pa.
Second-Class mail privileges authorized at
Philadelphia, Penna., with additional entry
at Meriden, Conn.

Printed in U.S.A. Entire contents copy-
righted © 1962 by Central Publications, Inc.

Subscriptions: 1 Year \$2.00 in the U.S. and
Canada. Elsewhere \$3.00. Contributions
are invited provided return postage is en-
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MONSTERS ARE GOOD FOR YOU

**medicine
men
prefer
monster
men**

"Doctor, I feel run down."

The doctor looked at his patient and could easily understand why. The blood dripping on the floor, the tire marks across his face, were symptoms that told the doctor that the man had just been hit by a two-ton truck.

"Pull yourself together, go out and see a good horror movie," the doctor prescribed. "It will make a new man of you."

Fantastic? Improbable? Who can say. The day may not be so far distant when vitamins will be replaced by vita-monsters, anti-histamines by haunty-histamines, and the common aspirin tablet by a chill-pill called GASPIrin.

Un-tranquilizers! Chilltowns instead of Miltowns.

That emotional health and mental stability may be improved by subjecting oneself to safe shocks is the conclusion shared by a number of psychiatrists and anthropologists. Makers of monster movies need make no apology for the quivers they send coursing up and down spines. There may be more therapy in a theramin-filled fright-film than meets the eye—or the ear.

Long before horror movies the monsters were among us. In ancient Greek dramas it would be difficult not to note at once that ghosts and ghastly events were part and parcel of many a play.

Among the Mutants there is a proverb, "Two heads are better than none," but looking at this mutant's face lift job, one wonders if he had it lifted high enough. From **WORLD WITHOUT END**.

A rare photo of Boris Karloff with the skeleton in his closet. This is unusual because Karloff usually haunts his own closet.

a vampire a day keeps the doctor away

The great philosopher Aristotle defined the basic function of drama as "filling an audience with terror so as to cleanse its emotions."

Shakespeare frequently applied Aristotle's purging formula: one has but to think of his apparitions, witches, enraged elements of nature, etc., as examples.

Who can say but what the Bard of Avalon might not have been writing Frankenstein movies, were he alive today (Shades of Shockspere!)

In Bali an annual 3-day festival traditionally includes as its main attraction a play incorporating the most terrifying monsters and demons contained in the Balinese mythology. So great does the excitement become that many of the participants in the festival pass out or enter a trance-like state. When they come to, they report that they feel at ease and fully refreshed. Significant fact: on the island of Bali there are no nervous breakdowns or ulcers.

Interest in horror flourished in the Romantic era. "Faust" was the most popular shock show in the early 1800's, with the devil up to his usual devilry.

And so we move through Edgar Allan Poe and other masters of the macabre story to living story-tellers who now employ the wide-screen of the movie theater to tell their tales of terror.

"Audiences see *themselves* reflected in film monsters," reveals Dr. Ernest Dichter, writing in a recent issue of a TV trade magazine. Dr. Dichter, who is president of the Institute for Motivational Research, goes on to ask, "When one considers the number of monsters stalking our TV screens today, and the numbers of children and adults who watch with fascination their activities, one is compelled to wonder, what is the appeal of these horrors?"

The Ph.D. answers his own question by explaining the attraction of the repulsive as interest in forces out of control. "The origins of power and the evils that result from its misuse," he continues, "are recurrent themes in horror movies, which concern themselves



with the problems of the power of knowledge, creation, resurrection, power for its own sake — the uses and abuses of power."

Dr. Grace Schlueter recently stated to a large television audience, "Everyone harbors a host of terrifying images in his subconscious mind, images that take part in his mental drama of anxiety. The easiest and most appealing method of getting rid of your personal phantoms is to witness a spine-tingling drama."

In other words the public re-enactment of private nightmares exercises a kind of video-therapy on its audiences!

"How like myself that monster really is," is what the average individual is thinking, reveals Dr. Dichter. Adding: "There, but for the grace of God, go I."

Horror films frequently leave one with the feeling of relief that things could be worse than they are in actual life. A tough teacher, a bullying boss, an impossible spouse may become bearable by comparison with the monster in the movie.

They used to say, "An apple a day keeps the doctor away."

A monster a day could turn your hair gray, but one a week might put rosebuds in your cheek. •



New wrinkle in faces. No wonder this scientist is mad: you'd be mad too if your face began melting like a candle burning at both ends. From TARANTULA.

KONG FIDENTIALLY YOURS

he was a giant who towered 50 feet in his own kingdom. but, samson-like, this super-simian met a doll-like delilah, and lost his life amongst the skyscrapers when the steel-and-glass jungle called civilization chopped him down to size.





Don't let this happen to you. I Was A 98 Ton Weakling because I ate Weakies, Breakfast of Chimps.



Greetings, Gatem! What's to be the fate of that throng? Well, we won't have to wait long to find out.

KING KONG is coming!

A monster!

All-powerful!

Beating down all weapons, smashing all barriers! You won't believe your eyes! Here he comes — listen!

And, ear glued to the radio, for we had no TV in 1932, your then teenage editor thrilled for the first time to the roar heard 'round the world, the bellow that sounded like all Grand Canyon filled with bull-apes: the thunder cry of KING KONG.

It's almost 30 years later, now; I'm no longer a teenage; and we do have television. Only KING KONG—the mighty, the invincible, the immortal—tho he has died a thousand deaths, agelessly lives on.

father of kong

The Mother of Kong was an ever fresh, ever inquisitive woman named Madge—short for Imagination. Kong's Father a youthful adventurer with a great dream — Merian Coddwell Cooper. Of Cooper we were told at the time by John Peere Miles:

"This young man has seen life. He has witnessed the violent deaths of men in battle; heard the wailings of child-birth in the Sumatran jungles and seen the death struggles of primitive beasts still linked to primordial existence.

"Two and a half years ago he decided to create the ultimate in adventure, to give the motion picture public the most daringly imaginative film it had ever seen."

Time has evidenced the triumph of Cooper, as his monumental production continues to thrill millions today.



Bong! Wow! The secret's out—and so is KONG! Head for the hills, men—it looks like the King is angry, and about to crown a crowd of his subjects.



"Now, fellows," says Fay, "let's not do anything hasty. That Big Ape may think I look tasty, but I'm too young to die."

the birth of the beast

"King Kong" was the last fictional work of the noted mystery writer, Edgar Wallace. Later, Cooper's wife, under her maiden name of Delos W. Lovelace, turned the story into a 249 page book, a collectors' item much sought after today by fans of Kong who want to read every word about their Hero. And in the words of Cooper himself:

"We who have seen the last remnants of a prehistoric age slithering in the slime of tepid, tropical mud flats, have often wondered what would happen if some thunderous reversal of nature made possible the rebirth of ancient animals. There are many beasts still alive—especially those of the lizard family—that closely resemble the prehistoric monsters. What would happen, now, if dinosaurs came back to life and giant apes again beat their massive breasts in a drumming defiance of mankind?

"You may say, 'What took millions of years to destroy would take another million or so to bring back.' Granted! But isn't it an intriguing idea? So the improbability factor, instead of alarming us, encourages a further exploration of the subject."



just imagine

"Suppose there existed a tropical island—unvisited by man and unchanged by time—that still harbored one of those monstrous animals which roamed the earth before the existence of man? An ape came to mind. Dinosaurs and pterodactyls of the Jurassic Age were alright as menacing influences on our imaginary Skull Island, but they were clumsy and inhuman whereas apes are similar to man."

So a gorilla, 8 times normal height, grew in the mind of Cooper and his associate, Ernest B. Schoedsack. Before they were through, 30 bears sacrificed their skins so that audiences could be scared out of theirs, and 6 men got the weirdest jobs of their careers: bunching together inside the 36 ft. chest of Kong to operate the 85 motors that animated his 6½" wide face with its 10" teeth and foot-long ears!

"Teska vido b'gvoyahl Um-galah rakkon-rol!" declares Noble Johnson, savage native chieftain, which, translated, means: "I have the chief tan around here. I witch doctor—which doctor you?"





throngs of kongs

Actually, just as there are lots of Lassies, there were many Kongs—in all, no less than 27 various models and sizes of the King!

Most of the small King Kongs were animated by the Ray Harryhausen of his day, a special effects expert named Willis O'Brien. "It was a good day's work," said O'Brien, "when I wound up with 25 feet of action on



"Kongy, don't get so excited," says Fay. "I'll string along with you."

Alas, poor Kong, he really put his foot in it. Gentleman covering the usually covering Fay Wray with our pal's paw-print is Merian C. Cooper, the Mighty Man who co-authored, co-directed and co-produced the colossal KING KONG.



"Man, have I got it made! Sitting on Top of the World . . . the Empire-Roar of all I survey . . . and they even deliver me people by Air Mail!"



How loggy can 8 guys get? A Triceratops in back of them, in front a friendly pet!

film, because Kong and the other models had to be separately photographed every time their position was changed a sixteenth of an inch. And we worked 10 hours a day."

The fight between Kong and the Terror-Dactyl took 7 weeks to transfer to film! Several of the sequences in the picture established new records for their time in the trick photography dept., as many as 7 different processes being employed simultaneously.

The full-size Kong was used when Fay Wray was held 50' in the air overlooking RKO Studios, in a scene that took 23 hours to film and lasted perhaps 23 seconds on the screen. This was when Kong gripped her in his huge hairy paw and examined her somewhat as one does a daisy when pulling off petals, altho fortunately he left her arms, legs and head intact.

records smashed

KING KONG was the *only* picture big enough to play the World's Two Greatest Theaters — the Radio City Music Hall and Roxy in New York — at the same time! 10,000 seats were jammed for 10 shows daily!

Critics raved.

Leighton Early enthused: "KING KONG is the most spectacular motion picture, from a photographic standpoint, ever ground out of a movie camera."

"Breath-taking, fascinating!" cried the editors of *Screen Play*. "Words are inadequate to express the thrills and unusual entertainment values of this absorbing product of directorial and imaginative genius."

KING KONG gives 'em the old Indian sign. "HOW!" he says. "Not so good," they answer.

"The ultimate in mystery-manufacturing."
—Relman Morin.

"A triumph of the bizarre."—Harrison Carroll.

And Lloyd Arthur Ashbuck, in a feat fantastic for a pressman, accurately prophesied: "So great is its impact that I venture to predict it will not be forgotten even in 1960—destined to become a living legend, part and parcel of American filmlore like the frightening Frankenstein monster, and the terrifying human vampire, Dracula."

And a quarter century after his creation, when Kong was taken out of myth-balls and loosed on a new generation of New Yorkers via TV, he blew up a hurricane of excitement. So great was the demand for the King of Creatures that his craggy features were telecast no less than 16 times during a single 7 day period. In that historic week the prehistoric super-ape was seen by more people than had previously seen him on movie screens 'round the world in the preceding 25 years.



kong marches on

So immense was KONG's regional popularity on tele-sets that he (and his son Kiko) have been called back for repeated encores. He and MIGHTY JOE YOUNG now frequently appear together on the same marquee. Fay Wray's screams have become as familiar to today's teeners as Tarzan's jungle yell.

Save this article for 15 years and see if what I predict isn't true: that boys and girls just being born this year, in 1975 will accept trips to the Moon and Mars matter-of-factly but will still get a bong out of KING KONG. And you know somethin', chums? That gray-haired old gentleman there in the audience, applauding with the rest and with a tear in his eye as we watch Kong die—that may very well be me, so don't be shy about coming over to speak to me, and let me know how you liked the 100th issue of *FAMOUS MONSTERS!* •



The artist himself was scared after finishing this drawing of KONG holding Fay Wray in esteem.



The Pride of Shockland Yard! These Furry-hided quintuplets belong to ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE.

ALICE

MONSTER

Karloff calls it "folklore,"
Hollywood calls it "big boxoffice"
—either way, the horror films boast
a glorious history of entertainment

LAND

STEP with us through the mirror into the waiting world of things wonderfully weird. Into the celluloid land of dark developments, where shadows like smoke-forms in a realm of dreams take on uneasy shapes.

Follow the blood-red sign that reads: THIS WAY TO THE MONSTERS. And if you lose your way, ask the nearest scarecrow for directions.

Your destination is Horror House, right next door to Mystery Mansion, located at the busy intersection of Scream Street and Beastman Blvd. The fiendly cop on the corner? Yes, that's Frankenstein.

Boys and girls, moms and pops, granddads and grandmas, let's face it: a little horror now and then is relished by the best of men.

Or, put another way: everybody loves a monster. Well, perhaps not everybody; maybe not the hapless heroine who's being pursued, or the hero who's liable to get hurt in a struggle, or the anonymous little man who has to clean up the mess in the laboratory or the castle or the city after the demon has done his dirty work; but nearly everybody.

Especially watchers. People (like you) not directly involved. Folks who can sit back in the safety of their wide-screen movie

house, parked car at the drive-in theater, or comfort of their own living room in front of TV, and watch other folks be frightened by the creatures that come from out of the past, from out of folklore, and from out of the future, from outer space.

This, then, is a kind of history of horror films. So fasten your safety belts, tauten your nerves, steel yourself (like Robby the Robot) and —

Here we go into the wild grue yonder!



The immortal Lon Chaney in one of his most remarkable make-ups as MR. WU in the picture of the same name. Here he portrayed an ancient Chinese mandarin in a melodrama of the mysterious East.

lon chaney had a million of 'em!

the man of a thousand faces

LON CHANEY, in the words of Jimmy Durante, had "a million of 'em!" Endless different characterizations. From 1913 to 1930 he appeared in the fantastic total of approximately 150 films! In these his appearance varied so widely that no one ever knew what he was going to look like next, and the popular saying of the time became, "Look out! Don't step on it — it may be Lon Chaney!"

WHILE PARIS SLEEPS presented him as a mad scientist.

LONDON AFTER MIDNIGHT cast him in the role of a human vampire with a fuzzy shock of white hair, a pair of bulging eyes, and a mouthful of razor-sharp teeth. Black cape and top hat completed the effect.

THE MIRACLE MAN made Chaney famous over night in his contorted role as Frog, the fake cripple, whose paralyzed limbs were "miraculously" cured in the climax of the picture.

THE PENALTY presented Chaney without any legs at all, this effect being painfully created by his padding his knees with leather and walking on them. For this purpose he had a harness specially constructed to constrict his legs, which were bent up behind him.

THE ROAD TO MANDALAY cast Chaney as a semi-blind man. He achieved this effect by covering one eyeball with a coating of white collodion to give the impression of a cataract.

TREASURE ISLAND saw him blind again, this time as the pirate in Robert Louis Stevenson's classic.

The photo worth 10,000 words:
THE PHANTOM OF THE OPERA. Patrons screamed and fainted when Lon Chaney appeared in this guise in 1925.

Lon Chaney as the Missing Link in THE OCTAVE OF CLAUDIUS.



A BLIND BARGAIN gave two Channeys for the price of one: mad scientist and ape man.

THE MONSTER saw him once again cast as a mad scientist.

THE UNHOLY THREE demonstrated his versatility, for within the same picture he played the dual role of a side-show ventriloquist and an old woman.

MR. WU, OUTSIDE THE LAW and BITS OF LIFE were all Oriental roles.

THE HUNCHBACK OF NOTRE DAME, one of his two top characterizations, was one of the most elaborate and painful. Chaney literally threw himself into the soul of Quasi-

modo, the demented bell-ringer of the Parisian church. The rubber hump attached to his back weighed him down with 70 pounds. In front he wore a breastplate similar to the pads (including shoulder) of football players. A light leather harness joined breastplate and "backplate" in such a fashion that Chaney could not have stood erect even had he tried. Over all this he wore a rubber suit, tinted the color of human flesh and with animal hair affixed. Modeler's putty was worked onto his face, misshaping it, and a set of false teeth over his own gave him a wicked fanged appearance. A matted wig of filthy hair completed his guise, which he donned daily for the better part of 12 weeks.

chaney was champ!

THE PHANTOM OF THE OPERA was, of course, Chaney's crowning achievement. Many people walk the world today who were frightened out of a year's growth by the paralyzing sight of the Phantom's face. As the author, Gaston Leroux, described the character, the Phantom was a masterful but mad musician "whose face was so hideous that he was forced to haunt the innermost depths of the Paris Opera." To achieve this pinnacle of horror, Chaney spared himself no torture. Witches on the rack in Inquisition times may have confessed to consorting with the devil with the application of less pain than Chaney deliberately subjected himself to for his art.

As the Phantom, Chaney inserted a device into his nose that caused his nostrils to flare. By pushing up the end of his nose he created a startling effect. The corners of his mouth were drawn back by small prongs that must have hurt like fish-hooks. Celluloid discs in his mouth distorted his cheekbones. The height of his head was built up into an egg-dome topped with a scraggle of hair. Deep dark circles were blackened under his wild staring eyes. To a whole generation of horror lovers, Lon Chaney as the Phantom of the Opera was the most horrifying thing imaginable.

When talking motion pictures were born, Chaney remade his hit, THE UNHOLY THREE, this time adding vocal tricks to his impersonation of the elderly lady.

Then, in 1930, Lon Chaney, age 44, died, and an era of wonderful horror died with him. The One Man Monster Show was gone, but his memory was enshrined by his millions of fans, and lives on to this day.



Asked how he felt about his part in this picture, the victim replied "All choked up," That's Lon Chaney, Jr. demonstrating the squeeze play in THE MUMMY'S CURSE.

boris karloff- truck driver to terror king



As if a giant TARANTULA wasn't enough to contend with, this pretty boy exercises his charm to bring customers to the bugs-office.

LON CHANEY was dead — long live the King! But who could ascend to the crown? From the unknown masses came a man whose name today has become one to conjure with: Boris Karloff.

Ex-truck driver Karloff portrayed the monster made by man and betrayed by circumstance, and skyrocketed to stellar roles of the type that made Chaney famous.

In THE OLD DARK HOUSE Karloff played a heavily bearded brute with a broken nose, a mute monster so different from the Frankenstein monster that the picture's producers felt it expedient to preface the picture with a printed prologue assuring audiences that the Karloffs of both films were one and the same.

THE MUMMY was a Karloffian masterpiece wherein Boris the hideous portrayed Im-ho-tep, an Egyptian priest mummified 3,000 years ago.



Following in the footsteps of the Mighty Lon, Anthony Quinn again creates the classic role in THE HUNCHBACK OF NOTRE DAME.



His hair's a disgrace and his face is half gone, this is Gray Dorian some years later on.



"I've got my eye on you," says THE MONSTER MAKER. Things seem to be looking up for him.

The scene in which Karloff gradually returns to life was perhaps the most chilling he ever created, it bearing the same relationship to his horror peak as the unmasking of Chaney the Phantom.

A fantastic flow of Karloff films followed. THE BLACK CAT, THE RAVEN, THE NIGHT KEY, THE ISLE OF THE DEAD, THE BODY SNATCHERS, THE TOWER OF LONDON, THE INVISIBLE RAY, THE WALKING DEAD, THE DEVIL COMMANDS, THE GHOUL, THE MAN THEY COULD NOT HANG, THE MAN WHO LIVED AGAIN and countless others.

On at least two occasions Karloff came back from the dead, once crawling out of the grave itself as a ghoul and another time revived after electrocution. As the ghoul his face was pretty far gone from disintegrating underground; as the walking dead man he had a white shock through his hair from the electrodes, and a lethal look in his eyes.

Karloff's very touch was death in THE INVISIBLE RAY. At the end of the film he began to smoke from internal combustion, and finally caught fire from within and was burned alive.

In THE DEVIL COMMANDS he sought communication with the dead, and succeeded in establishing a two-way radio beyond the veil of life.

Karloff very convincingly portrayed an insidious Oriental arch-criminal in THE MASK OF FU MANCHU.

Boris "did a Brynner" and butched his head down to the bone for his role as the chop-chop artist (ax-man) in THE TOWER OF LONDON.



ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE and it's Mr. Hyde who plays Hyde-and-go-shriek.

This boy in **BLOOD OF THE VAMPIRE** is downcast because somebody said the Hunchback of Notre Dame was uglier than he.

Karloff's most recent role in a horror film was **VOODOO ISLAND**. Production of his **STRANGLEHOLD** has just been completed, and it is expected that he will star in a series of telefilmed adventures of Frankenstein.

Almost parallelling the career of Karloff, until his death in 1956, was Bela Lugosi. In fact Lugosi often co-starred with Karloff. Lugosi was the more legitimate actor of the two, having played in silent films, Shakespearean plays, and hundreds of performances on the stage of **DRACULA** before winging to international fame like a bat out of — well; the movie version of **DRACULA** turned Lugosi into a much sought after horror star over night.



bela lugosi

complete with black cape
and evil eye, lugosi
became public vampire #1

THROUGH his long and vampiric career Lugosi became identified in the public mind as the man in the black cape who slept in the earth of his native Transylvania by day and roamed the land at night (sometimes in the form of a bat) preying on the jugular veins of victims.

But Lugosi created many other horror roles during his quarter century career as a bogeyman. He was the diabolic Dr. Mirakle in **MURDERS IN THE RUE MORGUE**, the wolf-man in **ISLAND OF LOST SOULS**, the mad scientist Roxor intent on world conquest via his death-ray machine in **CHANDU THE MAGICIAN**.

Tooth or consequences! "I'll bite!" says this Sauth of the Border vampire in the Mexican production of **EL VAMPIRO**.



This usually clean-shaven American youth is suffering from 5 o'clock shadow. Also, that is not exactly the latest butch he is wearing. "So I just read a hair-raising story!" snarls the leading man of **I WAS A TEENAGE WEREWOLF**.



From **EL HOMBRE MONSTRUO** (The Man and The Beast), apparently a kind of poor man's Jekyll & Hyde.

Lugosi, the Hungarian horror-king, lives on today via tele-revivals and "Friday the 13th" theatrical showings (mostly midnight) of such lifetime work as THE CORPSE VANISHES, DEVIL BAT, THE HUMAN MONSTER, NIGHT MONSTER, PHANTOM SHIP, VOO-DOO MAN, SCARED TO DEATH and dozens of others. Second to DRACULA his best-remembered role was the WHITE ZOMBIE master.

from silence to "screamarama"

The terror tales of the 20's did not, of course, have the advantage of such sounds as thunderstorms, creaking doors, moans, groans, yowling cats, howling dogs, clumping footsteps, etc., to induce fright, but they did all right in THE CABINET OF DR. CALIGARI with the silent slinky comings and goings of the sleep-walker; in the creepy-hand classic, THE CAT AND THE CANARY; in DANTE'S INFERNAL with its horrors of Hell, complete with brimstone and the Devil with his horns, hooves and tail; FAUST, with more Devilish goings-on; even TARZAN OF THE APES (1918), THE ROMANCE OF TARZAN (1918), THE RETURN OF TARZAN (1920), THE SON OF TARZAN (1922), TARZAN AND THE GOLDEN LION (1927), TARZAN THE MIGHTY (1929) and TARZAN AND THE TIGER (1930) had their share of terrifying happenings.

The silent SIEGFRIED was loaded with first-class frighteners, from the enormous fire-breathing dragon through the gnarled, knobby-kneed squat little gnome-king with his cloak of invisibility (and on him the cloak looked good).

VAMPYR and NOSFERATU, two European horror films, were considered two of the eeriest ever made.

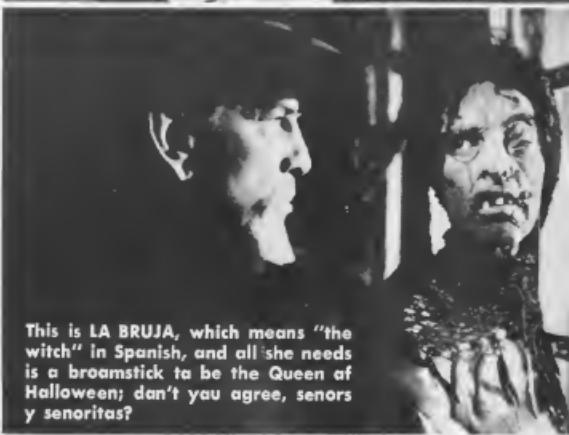
SEVEN FOOTPRINTS TO SATAN, a mystery, had its share of sliding panels, ambling ape, Oriental menace, etc.

Then the movies found their voices.

from "mammy" to "mummy"

Jolson sang, and soon THE BAT WHISPERS, THE CAT CREEPS, THE GHOST GOES WEST and THE MUMMY mutters.

The way DR. JEKYLL AND MR. HYDE look at it, apparently, is that a 25¢ haircut nowadays is hard to find.



This is LA BRUJA, which means "the witch" in Spanish, and all she needs is a broomstick to be the Queen of Halloween; don't you agree, senors y señoritas?





The original egg-head? Pop-eye the slayer man? Candidate for a toupee ad? It's Peter Lorre in his first American role as the mad doctor in **MAD LOVE**.

"we monsters have just begun to fright!"

IN addition to Karloff and Lugosi, in the era of sound the names of Peter Lorre (**MAD LOVE**), Claude Rains (**THE INVISIBLE MAN**), John Carradine (**THE UNEARTHLY**), Tor Johnson (**BRIDE OF THE MONSTER**), Basil Rathbone (**THE BLACK SLEEP**), Lon Chaney, Jr. (**MAN-MADE MONSTER**) and Richard Carlson (**THE MAZE**) take on meaning and importance in the arena of the unusual.

Sound enhances the scariness, and we get humdingers like: **I WALKED WITH A ZOMBIE**.

THE MYSTERY OF THE WAX MUSEUM with champion screamer Fay Wray, later re-made in 3-D as **HOUSE OF WAX**.

Dr. X, about an "impossible" killer. He strangled people with only one hand—by dipping the stump of his arm into a vat of synthetic flesh and fashioning a functioning hand nightly with which to do in his victims!

THE CAT PEOPLE, with the best use of sound ever for frightening effects.

The breath-taking chase classic of the hounds of Zaroff and the mad hunter of human beings: **THE MOST DANGEROUS GAME**.

The uniquely weird **DEAD OF NIGHT**.

The horrifying **PORTRAIT OF DORIAN GRAY** with its inspired musical score.

THE GOLEM, Kong-like creature of living clay.

MARK OF THE VAMPIRE, the talking version of **LONDON AFTER MIDNIGHT**.

THE UNINVITED with its malignant ghost.

I ACCUSE! with the Men with the Broken Faces rising from the graveyards of World War I to march on the aghast world in a sequence which writer Ray Bradbury called "one of the screen's supreme achievements of sustained terror, ten of the most frightening minutes I ever spent in a movie theater."

And the end is not yet, nor even in sight. Interviewed for **FAMOUS MONSTERS OF FILMLAND**, a Famous Monster declared: "We monsters have just begun to fright!" ●



A friend of **DRACULA** as portrayed by Actor Dwight Frye. The laugh's on him because his Master isn't going to bat for him.



Meet Harry. Occupation: grave robber. He digs people the most. From the Mexican melodrama THE BODY SNATCHERS.





the frankenstein story

the colorful biography of father, son, bride, ghost and all the gang

Life begins at 140!

This year the Frankenstein monster celebrates his 140th birthday. What is the secret of his success? How has he managed to survive all these years? — Twice the life time of a long-lived man — particularly considering all the abuse that horrified humanity has heaped upon him.

* 1958

Pity the plight of this poor monster, brought to life without his foreknowledge or consent, only to be hounded to death again and again by angry individuals and mobs resenting him as "a crime against Nature."

The Frankenstein monster has been alternately burned to death, frozen, boiled alive and — minor inconveniences along the way



"Now don't be frightened, Frankie, when you meet Abbott & Costello," Dracula Lugosi counsels Glenn Strange.



Frankenstein makes like Quasimodo in this scene from a Pete Smith novelty short called **THIRD DIMENSIONAL MURDER**, wherein Ed Payson played the monster.

— clubbed, drugged, electrocuted. Once he was presumably blown to bits and pieces altogether but, no Humpty Dumpty he, it was not impossible for him to be put back together again.

In his ability to live on and resist injury, even indestructible Superman is almost forced to bow before the superior staying power of Frankenstein, who might well be entitled to be called Supermonster.

Note: For the remainder of this article, the monster himself will be referred to as Frankenstein. This is a deliberate choice, not done through error, ignorance or misunderstanding. The author is well aware that Frankenstein was the name of the creator of the creature, but the world is less interested in Baron Victor Frankenstein than the history and subsequent adventures of his brain-child. It has been the writer's observation that, over the past quarter century, the name Frankenstein has become identified in the mind of the average person with the monster rather than his maker, and it is this reference that will be observed in the following pages.

So: FRANKENSTEIN. Where did he come from in the first place? Certainly his famed portrayer, Boris Karloff, hasn't been around 140 years, nor are motion pictures anywhere near that old. No, Frankenstein

didn't begin in the movies, he was born a long time before that.

Who was his author, then? A man like Poe? A scientist fictionizing an experiment too bold for him to actually perform? An aged author? Let the author's own words speak, and perhaps some clue will be contained in them as to the age and identity of said author:

Quote: I have tried, in Frankenstein, to preserve the truth of the basic principles of human nature, while I have not hesitated to experiment with them. The event on which my story hinges was suggested in casual conversation. It was begun partly as a source of amusement and partly as a way of exercising the imagination. The opinions which naturally spring from the character and situation of the hero are by no means to be considered as my own.

The story itself was begun in the majestic region where the scene is principally laid. I spent the summer of 1816 in and about Geneva, Switzerland. The season was cold and rainy, and in the evenings my companions and I crowded around a blazing wood

fire and occasionally amused ourselves with some German stories of ghosts which happened to be handy. These tales excited in us a playful desire to imitate. Two other friends and myself agreed each to write a story founded on some supernatural occurrence. However, the weather suddenly became calm once again and my friends left me for a journey among the Alps. In the magnificent mountains all memory of their ghostly visions vanished. The following tale is the only one which has been completed.

"I have a general answer," the author wrote, "to the question so frequently asked me, 'How did I, a young girl, come to think of and elaborate such a hideous idea?'"

What's this? Did you read right? A *young girl* wrote FRANKENSTEIN? That's absolutely right. It's incredible but true and one for Ripley that Mary Wollstonecraft Shelley was only 17 years old when she created this world-famous horror classic!

In other words, in a case of truth being stranger than even strangest fiction, the author of FRANKENSTEIN was not only a girl, but a *teenager!!!*

A rare scene from HOUSE OF FRANKENSTEIN. That's Glenn Strange (the monster) holding a limp Boris Karloff as the townspeople close in on the Karloff laboratory.





Lon Chaney, Jr. takes over the monster characterization in **THE GHOST OF FRANKENSTEIN**. There is no truth to the rumor that the actor who played the skull was Red Skelton.

mary was a teenage monster maker

And a banned teenager, at that! Not then and there, as far as is known, but it was reported as late as 1955 that the Union of South Africa had made **FRANKENSTEIN** a forbidden book. Anyone owning a copy could be fined and sentenced to jail for 5 years! Considering that in the U. S. A. you can pick up a second-hand copy of a pocketbook edition of it in most any magazine shop for ten cents, it is amazing how a switch in geography can multiply its value 28,000 times! \$2,800 is only about \$45 rent a month for a furnished cell, and presumably there are three free meals a day; so if you want to relax with an unusually interesting and famous book, get yourself a copy of **FRANKENSTEIN** and head for South Africa. Better check first, though, on whether the movies are banned too!

The first **FRANKENSTEIN** film was released in America in 1932. Our country was in a Depression and people were pinched for pennies, particularly there was not much "mad" money for motion picture entertainment. Still, **FRANKENSTEIN** played to S. R. O. (Standing Room Only) crowds and broke house records at the "bucks" office. Instead of on the celluloid itself, sound was recorded at that time on kingsize phonograph records that, curiously, played from the inside out. The sweetest sound of all, however, was the clinking of dollars in the cashiers' tills throughout the land, almost

drowning out the shrieking of terrified patrons—those whose vocal chords weren't paralyzed with fright.

Needless to say, **FRANKENSTEIN** skyrocketed an obscure ex-truck driver named William Henry Pratt to fame over night, or over nightmare might be the more nearly accurate description. Bill Pratt was better known then, as now, by his film name: Boris Karloff.

They say that George Jessel turned down the role of **THE JAZZ SINGER** and Al Jolson took it, thus "Jolie" became the star of the historic "Talkie" picture that ended the era of silent movies. Just so Bela Lugosi is reported to have passed up the original opportunity to portray Frankenstein, although in one of the later sequels he did act the part of the monster.

The book **FRANKENSTEIN** can be borrowed from most any library, and is interesting to read to compare with the first movie version. There are considerable differences. Many sequels, many monsters and many millions of feet of film later, the true story of Frankenstein is yet to be told.

FRANKENSTEIN was launched on his tremonstrous career with ambulances standing by in the front of theaters in the event anyone inside fainted, and nurses in attendance in the lobbies to administer smelling salts to the faint-hearted.

The broken-necked
Ygor (Bela Lugosi) is
broken-hearted that
his friend the monster
lies dormant in this
scene from SON OF
FRANKENSTEIN.





That's Lon Chaney Jr. among the anxious onlookers at the bedside of Glenn Strange, who plays the monster in **HOUSE OF DRACULA**.

In the first FRANKENSTEIN film, in the medieval castle of Henry Frankenstein, the scientist stood amidst the grotesque glass and metal mechanisms of his laboratory and addressed his former college professor with the following bit of chilling dialogue:

"Dr. Waldman: I learned a great deal from you at the University, about the violet ray, the ultra-violet ray, which you said was the highest color in the spectrum. You were wrong. Here in this machinery I have gone beyond that: I have discovered the great ray that first brought life into the world!"

"Oh — and your proof?" asks the skeptical Dr. Waldman.

Henry Frankenstein continues: "Tonight you shall have your proof. At first I experimented only with dead animals, and then a human heart which I kept beating for six weeks. But now . . . I am going to turn that ray . . . on that body . . . and endow it with life!"

"And you really believe you can bring life to the dead?" asks the still doubting doctor.

"That body has never lived!" declares Henry Frankenstein. "I created it, with my own hands, from bodies I took from the grave, the gallows — anywhere. Go and see for yourself."

Would you dare go take a look yourself if you were there, in the castle, instead of in the company of friends in a movie theater or the comfort of your own home before a TV screen? Because beneath the white sheets on the operating table, of course, was the corpse-that-came-alive.

You can't keep a good monster down, and it was not long before Boris Karloff was back in harness, this time demanding a mate. In **THE BRIDE OF FRANKENSTEIN**, Mary Wollstonecraft Shelley herself was depicted at the beginning of the picture, revealing to her friends the terrible truth that the monster was not killed in the burning mill but still lives. The picture then faded into the conclusion of the original, the peasants seen lingering around the base of the smoking castle which is believed to be the cremation spot of Dr. Frankenstein's awful creation.

The father of the little girl drowned by the monster enters the smouldering wreckage for the grim satisfaction of seeing the charred skeleton of the dead creature, but comes face to face with Frankenstein — horribly burned, but alive! Frankenstein savagely drowns the peasant in a well in the basement, then clammers out of the ruins and stumbles away.

Bela Lugosi disguises all but his distinctive nose in playing the part of the world's favorite monster in *FRANKENSTEIN MEETS THE WOLF MAN*.

frankenstein writhes again

Henry Frankenstein, convalescing from his fight with the monster and fall from the top of his castle onto one of the vanes of a windmill, at last recovers. He is visited by a sinister Dr. Pretorius, the experimenter from whom he first learned the basic elements of the artificial creation of life. Pretorius wants Dr. Frankenstein to aid him in further investigations of his own into the mysteries of life.

Henry Frankenstein, still awed by his own success in instilling life in a dead form, accompanies Pretorius, who reveals to him a sight of super-science: his astounding work of test-tube life. Experiment of tiny living human beings created from culture! Fantastic figurines, imprisoned alive in small glass bottles! All heed to his promise to Elizabeth, his wife, is swept away as Dr. Frankenstein is again transformed into a zealot, fanatic to further a new project: the creation of a mate for the monster!

The bloodless-faced Frankenstein is more monstrous than ever now, the hair scorched on his misshapen skull through which strips of sewn silver show, one arm seared by the angry flames. Bloodhounds track down the pathetic creature, and he is bound to a pole, carted to the village and securely imprisoned in jail. Securely? So the townspeople mistakenly believe. With his inhuman strength, seven foot five Frankenstein breaks his bonds and escapes, killing several people in the process.

The monster makes for the mountains and stumbles upon a hermit's hut. The hermit is blind and plays a violin. Strains of music attract Frankenstein to the old man's hearth. Since the blind man cannot see the aspects of his visitor which invariably horrify humanity, he accepts the monster as a man who cannot speak. Frankenstein at last has a friend and is overcome by signs of kind-



ness. He learns to understand and speak a few words, and there is every evidence that he might lead a halfway normal life if undiscovered and left alone.

Unfortunately, several months later Frankenstein is seen by hunters in the wood and shot at. Again he is forced to flight. He takes refuge in a cemetery. He feels he belongs with the dead, there is nothing but hatred and hopelessness for him among the living.

The same night Frankenstein hides in the graveyard, Dr. Pretorius and two assistants steal into the burial ground vault to secure a female skeleton on which to fashion the body of a mate for the missing monster. There Pretorius meets Henry Frankenstein's creation, who carries on a halting conversation with the doctor. The monster is delighted to learn that a companion is to be made for him.

But Henry Frankenstein begins to regret his association with Pretorius and now attempts to back out of the second experiment. To force him to cooperate, the monster kidnaps Dr. Frankenstein's wife.

The picture is at its peak.

In a reduplication of the original sensational laboratory sequence, the body of the synthetic woman is raised to the top of the tower at the height of a raging storm, while the great life-making ray machinery crackles electrically, creating a cannon-loud, awe-inspiring spectacle.

The gauze-wrapped form is lowered, alive!



"No," says Dracula to Glenn Strange as the monster in *ABBOTT & COSTELLO MEET FRANKENSTEIN*, "you stay here and mind the dungeon while I run down to the corner drugstore for a sleeping pill. Lately I've been having daymares."

It is a little known and surprising fact that there actually *was* a Frankenstein Castle, constructed (fittingly enough) in the 13th century. Its ruins, about 1200 feet of them, stand today. It was built about 1250 A.D. by a young Frankenstein on the side of a long and narrow range of hills which are but a few hours' drive from Frankfurt-on-the-Main in Germany.

Castle Frankenstein when new must have been strong enough to withstand — almost — the attack of even a mythical monster. It was fortified by a whole system of moats, drawbridges, outer walls and bulwarks.

But wait — did we speak of a *mythical* monster? The tomb of a Knight George actually exists near the Castle, and legend has him killed by "a terrible man-eating monster in the neighborhood of the Katzenborn (Cat's Well), which frightened the whole valley of Niederbeerbach below. It was believed that the beast would only retire for good if the most beautiful woman to be found in the territory were sacrificed. This was Annmary, the forester's daughter. Knight George sought out and slew the monster in a furious struggle, but he too died, of a poisoned wound that he received in the hollow of his knee."

Five hundred years after its construction the Castle lay in a state of decay. It is about to be reconstructed, this time in a film called *FRANKENSTEIN'S CASTLE*. There are rumors that the actual castle conceals a treasure; certainly the Frankenstein legend itself is a literary treasure which never fails to produce silvery riches for the Hollywood film-makers who explore its theme further.

Boris Karloff was still portraying the Monster in *SON OF FRANKENSTEIN*. In this episode, Henry's son Wolf is horrified to learn from a crazed shepherd named Ygor that the monster has risen from the grave. In the ugly demented Ygor the monster has found a friend.

Eight jurors had sentenced Ygor to hanging for grave-robbing, but the execution had been bungled and Ygor set free with his twisted neck — and mind. Ygor now lives with but one passion — revenge — and in the monster Ygor has found his ideal instrument to help him carry out his vengeance.

Fearing that Wolf Frankenstein will kill his father's creation, and thus rob him of his good right arm, Ygor attempts to kill the scientist but is killed himself instead. Blindly striking out to avenge the death of Ygor, the monster kidnaps Wolf's little son and carries him to the tombs to kill him. Father rescues son in time, and the monster meets a spectacular "death" in a bubbling pit of molten lava.

frankenstein goes to ruin

It is a creature from death's domain, towering above the daring scientists who have brought it back to life. Hardly less grotesque than the Frankenstein Monster itself is this female creation destined to be Mrs. Frankenstein Monster. Seven feet tall she stands, a scarred neck showing where her head has been sewed to her body, statically charged hair standing up from her skull, streaks of platinum waving up from each temple.

But when the new-born bride looks upon the unhuman face of her intended husband, the sight of him is too much for her. Even she shrieks and shrinks from Frankenstein.

The monster decides self-destruction is the only answer for hapless creatures such as he and his female counterpart, and throws the switch that blows them both to Kingdom Come.

is the TEENAGE FRANKENSTEIN.
Is he a putty sight? A real clay
boy!





First time in color, THE CURSE OF FRANKENSTEIN introduced Christopher Lee in the feature role. Here he is displaying beastly manners during studio lunch hour.

frankenstein forever!

As the Frankenstein monster continues to return time and again, his welcome never wore out but his original portrayer began to. There was a GHOST OF FRANKENSTEIN with Lon Chaney, Jr. in the lead role, and in FRANKENSTEIN MEETS THE WOLF MAN the monster was played by Bela Lugosi rather than Boris Karloff.

ABBOTT & COSTELLO were next to have the pleasure in MEET FRANKENSTEIN, this time in the person of Glenn Strange, an ex-wrestler. And there was a HOUSE OF FRANKENSTEIN and the monster appeared in HOUSE OF DRACULA in 1945.

In 1957, Frankenstein never had it so good. Prima Carnero played him in an hour long, nation-wide colorcast on TV of still another version of the original story, reverting to the simple title of FRANKENSTEIN. And for the first time, last year, the young Mary Shelley's monster came back to life in WarnerColor and CinemaScope, two processes probably even her fantastic imagination never visualized, in THE CURSE OF FRANKENSTEIN. Depending on where you saw the film, the monster (played by Christopher Lee) had one, two or four eyes! In America we saw the usual two. British audiences screamed at his single orb. And in

Japan, Frankenstein frightened all who saw him with twice the normal quota of eyes.

In THE CURSE OF FRANKENSTEIN the camera dwelt in gory detail and intimate close-up on the creation, organ by organ and blood-transfusion by blood-transfusion, of the monster who, once fashioned and brought to life, proved to be an ungainly monstrosity with a minimum of flesh on his bones and a way of walking that might have been inspired by watching Jerry Lewis.

Will Frankenstein replace rock 'n' roll, Elvis Presley, sports cars, progressive jazz and Debbie Reynolds in the affections of the youth of our nation? There are straws stirring in the wind that point to the signpost saying, This is the Year of the Monster.

I WAS A TEENAGE FRANKENSTEIN is fracturing box-office records.

BLOOD OF FRANKENSTEIN, FRANKENSTEIN'S CASTLE, REVENGE OF FRANKENSTEIN and FRANKENSTEIN 1970 are all scheduled for future showings at your neighborhood movie house. Frankenstein projects are multiplying as fast as the Hydra-headed monster.

FRANKENSTEIN FROM SPACE is the latest title to be registered.

TALES OF FRANKENSTEIN will be televised.

Step right up, folks, and get your Mary Shelley doll!

All those in favor of designating every Friday the 13th as Frankenstein Day, raise your right tentacles.

Halloween replaced by Horrorween?

Frankenstein for President? •



Who could forget this supercharged moment when Boris Karloff and Elsa Lanchester meet as prospective mates in **BRIDE OF FRANKENSTEIN**? Seconds later, Elsa let out a scream that was heard 'round the movie world!

MONSTERAMA QUIZ

QUESTIONS

- THE BEE FROM OUTER SPACE was based on Murray Shelley's novel "Franken Sting" (true or false).
- KING KONG MEETS THE COLOSSAL MAN is: a great idea; bound to be a Big Hit; a film for Gigantoscope.
- It's rumored that THE INVISIBLE MAN and THE INVISIBLE WOMAN have been seeing a lot of each other lately (true or false).
- IF THE BLOB had been made of metal, what would have been the name of its son?
- The leader of the Animal Men in THE ISLAND OF LOST SOULS was played by Clawed Rains? Fang Crosby? Bela Lugosi?
- If THE BLACK CAT ever meets THE SHAGGY DOG, do you think it will be a case of flying animals?
- Was THE HAUNTED STRANGLER based on the book "The Choke's On You?"
- True or false: THE ROCK MONSTER STRIKES AGAIN was the sequel to FRANKEN-STONE.
- THE CABINET OF DR. CALIGARI contained: (a) Igor, (b) Dr. Caligari, (c) back issues of FAMOUS MONSTERS, (d) Conrad Veidt.
- Karloff was mad at Lugosi in THE RAVEN because he gave him the bird (true or false).
- THE BIG FLY might be based on: (a) Lindbergh's nonstop solo flight across the Atlantic, (b) Babe Ruth's home run hit career in baseball, (c) "Flit, Son of Fly."



ANSWERS

- False. (Stung again!) THE BEE FROM OUTER SPACE was adapted from the hit tune "Hive Got You Under My Skin."
- Worthy of the KONGressional Medal of Horror!
- True, but he's never kissed her, because he believes in "Look before you lip!"
- Blobby the Robot.
- The ring-leader was—who else?—Ring-the-Bela Lugosi.
- Bet there'll be a lot of fur flying!
- No, "The Choker's Wild."
- False; it was THE AMAZING PEBBLE PUSHER.
- Conrad Veidt (and a supply of FAMOUS MONSTERS to keep him company in that lonely coffin).
- Man, he was raven mad.



How would YOU like to become an M.D.? (That's short for Monster Doctor.) It's easy—and it's fun! FAMOUS MONSTERS now makes it simple for you—no messy organs to transplant, no electrical laboratory experiments where you might get shocked, just answer all the questions right in the following list and you automatically qualify for the degree of M.D.

For an additional \$1000 your Certificate can be sent you on genuine artificial bat skin.

For \$2000 you can have it on real bat skin. In fact we'll tattoo it on a live bat and let it fly to you.

For \$3000 we can arrange to have your M.D. Certificate inscribed on guaranteed 3000 year old Mummy parchment. If you question the high price, consider: Ancient mummy skin isn't the kind of thing you can just go and buy at any Five and Tanna Scent Store!

- Christopher Ghoulmus discovered Transylvania in 1492 (true or false).
- FAMOUS MONSTERS is the only magazine sold on the nose-stands of Transylvania (true or false).
- Do you believe George Washington was the original COLOSSAL MAN?
- Who was the great Jazz Singer who blacked his face and made world famous the song "My Mummy"?
- THE THING THAT COULD NOT DIE was the sequel to THE THING (true or false).
- True or false: They called him MANBEAST because he was the only boss mean enough to FIRE MAIDENS OF OUTER SPACE.
- THE AMAZING COLOSSAL NAIL was the original title of A TACK OF THE 50-FOOT WOMAN (true or false).
- True or false: THE ABOMINABLE COLD CREATURE was shot under the title of THE BEAST WITH THE RUNNING NOSE.
- True or false: The Egyptian film PHARAOH JEKYLL AND THE MUMMY DIVORCE CASE will be known on the American screen as TANNA LEAVES HYDE.
- COBRA WOMAN starred (a) Claudette Cobra, (b) Sir Pent Snakengrass, (c) Maria Montez.
- True or false: THE DAY THE EARTH STILL STOOD was a miracle.
- DEATH TAKES A HOLIDAY starred (a) Judy Holliday, (b) Ford O'July, (c) Chris Mass, (d) Hal O'ween, (e) Esther Egg, (f) Fredric March.
- FAMOUS MONSTERS is the coolest creature publication and hottest horror-hilarity magazine on the market (true) (truer) (truest).

- All wrong; should be (d) "Let Me Call You Swat Heart."
- False; it was in 1493, on a side trip from America when heading for Spain.
- True (and thereby hangs a tale).
- Well, it took a mighty big man to be the Father of His Country!—!
- Al Ghoulson.
- Doubtful. More likely THE GRAY-HAIRED BEAST was the sequel to THE THING THAT COULD NOT DYE.
- True—when he fired a maiden, she stayed fired!
- True, and wouldn't you hate to have the shoe bill for 25 pairs of shoes for a 50 foot woman???
- False; it was BLOW-HARD, SON OF KA-CHOO.
- Confidentially, it Sphinx.
- Maria Montez.
- Yes, miraculously enough.
- Well, it wasn't Fred February.
- The very superstest, far outest, most living endest truest (thou just knowest it!).



GIANT LIFE SIZE FRANKENSTEIN PIN-UP

OVER
**6 FEET
TALL!**

DRAWN BY

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EVERY FISH-MAN WANTS A GILL-FRIEND

THE REVENGE OF

THE

CREATURE

FROM THE BLACK
LAGOON THAT
WALKS AMONG US



Do the fools think puny chains like these can hold me? Why, in my family we're chain smokers!



I made a Big Splash in my first picture.

It'll take more than a manicure to cure that hand!



Of all the semi-explored areas in the world where the prehistoric past clings most strongly to the present, and frequently merges with it, the vast dense humid Amazonian jungle is perhaps the most intriguing. It is full of frightful forms. Almost anything could seem to be lurking there—just beneath the surface.

"Dr. Maia!" The terrified voice of a native cuts thru the heat and jungle noises of the upper reaches of the Amazon, rousing Dr. Carl Maia of the Morajo Institute of Maritime Biology from his work.

hand of horror

"Dr. Maia! Come quick! A most frightening discovery!"

When Dr. Maia stands before the crumbling rock, his eyes bulge in shock at the sight of the fossil embedded in it—the giant clawed hand of some kind of unknown creature. There is evidence that webbing once stretched between its huge fingers. The owner of that hand must have towered 8 feet tall.

"Good thing no such man live now, huh?" says the native. "He be big—maybe killer."

The doctor agrees. "Killer he would most certainly be, with talons like this. Just the same, I'd have given almost anything to have seen him in the live state—from a safe position, of course."

Little does Dr. Maia dream how soon, how startlingly, and how dangerously his desire is to be fulfilled.

human bull-frog

So intent is the doctor on speculating about the amphibian aspects of the fossil claw, that there goes unnoticed altogether, an unusual amount of bubbling in the nearby lagoon, as tho a bull-frog the size of a large man were active beneath the surface.

Dr. Maia decides to head back to the outskirts of civilization to report the find and return with a small expedition better equipped to investigate further. He leaves behind to guard the camp Luis and Tomaso.

At Morajo Bay the doc looks up his friends David Reed (Richard Carlson) and Kay Lawrence. Dave is a frogman and Kay his girl Friday. Dave's boss, Dr. Mark Williams, is also brought into the discussion, along with his colleagues, Drs. Thompson and Matos. "Amazing," "Incredible," are some of their exclamations when they examine the fossil. In all of their lives as marine experts, they admit, they have never seen anything like it. Wild sea-horses could not keep them from seeing more.



mysteries of nature



Don Megowan sips a cooling glass of water direct from his dear old Black Lagoon between shots on THE CREATURE WALKS AMONG US. The term "between shots" means between the time one man shoots at him and another.

A rare picture of The Creature in a quiet mood — while the camera is being focused for the next scene. Seconds later Don Megowan (The Creature) almost scared the lens off the camera.



Meanwhile, at Mr. Maia's camp . . .

Tomaso and Luis prepare to retire for the night, their guns by their sides. Suddenly their jungle-trained ears hear an ominous noise: the tread of heavy feet crackling twigs and branches underneath. Their eyes go wide with fright, their nostrils flare, and in one paralyzing moment the Thing is upon them!

An 8-foot tower of power, black as the heart of a shark, tough as a rhino, strong as a boa constrictor, temper like a bear-trap — that's our "Blacky LaGoon."

They call him Blacky for short, but not for long.

With an instinct for self-preservation, Luis hurls an oil-lamp at the Creature. It bursts in the gill-man's face, scalding him with burning oil and sending him into a flaming rage. He seizes Luis and batters him into insensibility before the popping eyes of Tomaso. Like a doll the Creature slams Luis around the tent until he is limp and lifeless. Then it turns on Tomaso, who suffers the same fate.

After that Blacky vents his rage on the camp, smashing everything to bits.

danger in the deep

When the expedition arrives at Dr. Maia's campsite, the dead men and destruction present a baffling sight.

The days pass and the research progresses. One day Dave and Williams are underwater, exploring, when Williams is attacked by the octopus-like branches of a man-eating plant! There is a terrific threshing battle that absorbs all the skill and energies of both men, until Dave's slashing knife finally mortally stabs the savage tree.

The narrow escapes and harrowing adventures follow thick and fast, freezing the marrow even in the tropical heat. To repeat them all would require more pages than are available for a single article in *FAMOUS MONSTERS*. And don't forget — besides *THE CREATURE FROM THE BLACK LAGOON* there was its sequel, *REVENGE OF THE CREATURE*, and the followup to that, *THE CREATURE WALKS AMONG US*, both with their share of thrills 'n' chills.

In the original film, they capture Blacky once in a net, but his razor-sharp talons release him.

Another time they try to capture him by poisoning the lagoon, but to no avail.



A long straw brings Blacky Lagoon a fresh air soda during the filming of **THE CREATURE WALKS AMONG US**.



A Gill Man is born. Bud Westmore (with necktie) directs the construction of The Creature's head-to-toe costume.

HOME MOVIES



I'll huff and I'll puff and leave you de-fence-less!



blacky's black heart

Any time the men manage to harpoon him, Blacky just snaps the spears off like toothpicks. Even once they've captured him, he manages to break free. And with man-like cunning Blacky acts to trap the boat in the lagoon by felling a tree in the shallow entrance way. Williams and the Creature eventually tangle underwater, and the Creature's antagonist becomes its 5th victim.

Then the Creature captures Kay!

This is too much. Dave realizes by now he is in love with Kay and will risk his life to save her. He swims to the sub-aquanian lair of the gill-man, and there almost loses his life in hand-to-claw combat with the fish-devil from the Devonian. It takes four bullets from Dave's friends to finally slow the Creature down, and even then they are not positive he is dying as he heads off for his home in the Lagoon and the expedition heads in the opposite direction.

Blacky is captured and brought to civilization in *REVENGE OF THE CREATURE*, but they can't hold the likes of him long at the Ocean Harbor oceanarium, and while they harry him, he harries them, the two main thems being John (Man from Planet Arous) Agar and Lori (Day the World Ended) Nelson.

the creature from the walks museum

In *THE CREATURE WALKS AMONG US*, Blacky meets up with Jeff Morrow and Rex Reason, and they wax enthusiastic about making him a little more human by removing the webbing from his burned hands and performing plastic surgery on his scarred face. The operation is a physical success but does not particularly improve Blacky's temper, for he goes on several more rampages before the last reel sees him reeling into the sea.

The first of the *CREATURE* pictures was filmed in 3D.

A book about Blacky's first adventure was published in England but unfortunately never in America.

As a public service to the many friends and mourners of the late Blacky LaGoon, *FAIRY MONSTERS* is proud to present this historical tribute to his memory. R.I.P.—which means Rest In Pieces.

The Creature stares at a mountain lion he has just sent to the Happy Hunting Ground. And we're not lyin'!



It takes Two to Tangle. A slippery fish and a fighting Frogman.



ONE'S Company and TOOTH'S a Crowd when a Toothy MORLOCK Menaces the Toothsome Miss MIMIEUX! Altho this won't happen for 800,000 Years, yet, we can hardly wait—for HG Wells' TIME MACHINE.

THE SCREAM TEST

the screaming story of the hi-fi life of horror heroines

"HELP!"

For ages children have asked parents, school students have asked teachers, and deep thinkers have asked themselves this same puzzling question: "Which came first, the chicken or the egg?"

And ever since the first monster movie sent shudders up and down spines like venetian blinds, theater patrons have asked themselves a similar question which televiewers are now taking up. Movie-goers and teevee-stay-at-homers are joining forces to ponder: "Which comes first, beauty or the beast? For wherever Beauty walks, the Beast is sure to shamble.



Gent with the shaggy sideburns, emoting in **THE OLD DARK HOUSE**, is Boris Karloff before he changed his name to Elvis.

every monster has a ghoul friend

How successful would Frankenstein have been without a woman to menace?

Over what would Marla English have looked wide-eyed and terrified in **THE SHE-CREATURE** if the lobster lady had not crawled out of the ocean to frighten her?

Would Dracula's thirst have been satisfied so sweetly if he hadn't had such a comely wench with whom to quench his dry throat?

And with whom could the Egyptian heroine have got so chummy if the nice bone-dry mummy hadn't appeared on the scene?

Young ladies who are dying to make a living need monsters to scare the yell out of them, and even monsters must eat and nobody is going to feed them unless they do a bang-up job of frightening the ladies fair.

This hapless heroine is really getting carried away. By the world's most famous monster. In FRANKENSTEIN MEETS THE WOLFMAN.

horror gals are gone without wind . . .

The most valuable asset of a horror movie star is her lungs. Some contracts call for a non-smoking clause during her enactment of a role in a monster film, so that costly delays will not ensue should she develop a cough or sore throat.

A common cold can be dangerous or even fatal to a horror queen, for without her scream half the battle is lost.

Since "dubbing" was invented, some unknown actresses who never receive billing have made a substantial living out of screaming: they earn their daily bread and butter by yelling their heads off for beauties who have looks and acting ability but not a hi-fi screech.

A hi-fi holler is worth top dollar in horror movies.

Scary-o-phonic sound was first heard in KING KONG when the heroine was put through her classic paces. Asked to make faces before a camera, as though she were looking higher and higher and higher until suddenly she saw a monster several stories tall, Fay Wray nobly gave out with a series of shrieks so piercing that some people's eardrums almost popped. It was the shock heard 'round the world.

If there's one thing monsters love, it's making beautiful girls scream. They don't even have to touch them, just let them glimpse their ugly kissers—as long as they get one big yell out of them before they go limp, the monster's night has been worth living.

In fact a monster, whose best working hours are generally after midnight, will even prowl by day if he has good reason to believe he may run across a beauty who'll do her duty by monsterdom and open up her mouth and make with her vocal chords.



Barbara Shelley exercises her lung power as she's menaced by a madman in BLOOD OF THE VAMPIRE.



The UNKNOWN TERROR sneaking up behind the beautiful girl is a fugitive from a soapsud opera. His friends call him the Wizard of Ooze.



beauties and beasts take a bow ...

Girls who fall into a dead faint the moment they lay eyes on a gorilla, a giant spider, an elephant-sized ant, an ant-sized elephant, a teenage tarantula, a crawling hand, a floating head, an invisible man, a saucerman, a mole man, a lagoon creature, a monolith monster or Liberace rob the audience of their anticipated scream.

A monster without a girl to menace would be like a racketless game of tennis, like Stanley without Livingston, Marco without Polo, the Smith Bros. without their cough drops, Valentine's Day without Cupid, TV without commercials, movies without popcorn, flying without saucers.

Coleen Gray soon turns white as she's carried away by a frightening thing in **THE VAMPIRE**.

from sputniks to shriek-kicks

And, by the same token, Beauty without her Beast would be like bread without yeast, school without vacation, rock without roll, an LP record with a 78 rpm player, and coca without cola.

So, experts say, yellavision is here to stay and hi-cry heroines will keep heroes busy running to their rescue long after the first rocket has reached Mars. And if there are any monsters on Mars, we may depend upon it that that great Martian movie beauty queen, Marsaline Mahnro will scream her throat as dry as the Martian sands!

Fredric March won an Academy Award for this role: DR. JEKYLL AND MR. HYDE. This shaggy dawg is either about to whisper sweet nothings into his girlfriend's ear or take a nibble out of it. In any event, obviously a case of lobe at first sight.

THE MONSTER THAT CHALLENGED THE WORLD meets the challenger in the form of this brave girl who seems to fear neither man nor beast.



MUMMIES THE WORD

im-ho-tep

3727 years old

and still going strong!

They wrapped Boris Karloff in 150 yards of rotting gauze.

For 6 hours daily they sprayed his face with collodion, wrinkled it with chemicals, covered and baked it with clay.

And in 1932 THE MUMMY was born. Or re-born. For he was already 3700 years old when he first reached (out of) the screen 27 years ago, sending clammy fear clutching at the hearts of hero, heroine and horrified audiences.



The Original Mummy, Boris Karloff, awake again after a nap of nearly 4000 years.



One eye was all Chaney Jr. could use in his costume for THE MUMMY'S CURSE, so when he got a speck of dust in it, Virginia Christine, his leading lady, went to his rescue immediately.

Without casting any reflections on Boris, we bet the image in the mirror is more attractive than he!



man into mummy

Egypt. The great desert, burial place of the ancient kings. Three men are seeking knowledge of the past—Sir Joseph Whemple, leader of the expedition; young Norton, his assistant; and Dr. Muller, a famous Egyptologist.

An exciting discovery is made: an unknown tomb is uncovered; within it, a crumbling mummy-casket and a mysterious sealed golden box.

Upon close examination, an unusual fact is noted about the mummy in the casket: the usual scar made by the embalmer's knife was not there, indicating that the man died in some sensationnally unpleasant manner — struggling in his bandages — buried alive!

"He was sentenced to death not only in this world," interprets Dr. Muller, "but the next," as he explains the meaning of the missing sacred spells which have been chipped off the coffin. "This man, Im-ho-tep, must have been condemned for some grave offense against the Pharaoh, for which he was doomed to a living death, sent to the Underworld (what the Egyptians called the Afterlife) without protection for his soul on the long and perilous journey."

Sir Whemple and his assistant are eager to open the golden box, which they believe may contain the answer to the mystery, but Dr. Muller warns against it, translating the dire threat written on its cover:

not to be opened-ever

"Death! Eternal punishment for anyone who opens this casket. In the name of Amon Ra, King of the Gods" reads the ominous warning, signed by Pharaoh Amenophis.

Sir Joseph is annoyed. "I recognize your mastery of the occult sciences," he states, "still I cannot permit your beliefs to interfere with my work."

Young Norton chimes in: "Come, Dr. Muller, surely a few thousand years in the earth can take the mumbo-jumbo off any old curse?"

Dr. Muller is disgusted by Norton's youthful ignorance. "Tscha, I cannot speak before a child!" he groans. "Come out under the stars of Egypt . . ." And as he departs in anger, his last words are: "Do not touch that casket!"

But Sir Joseph and his assistant cannot help speculating about their enormous find. They have reason to believe they may have discovered the Scroll of Thoth itself, the great

MUMMY, MY TUMMY HURTS



"Now drink your tana soup," says John Carradine, "and then we'll go to the movies and see Ronald Duck in THE MUMMY'S GOOSE."



"How long did I sleep?" asks The Mummy. "Just a few thousand years!" replies Turhan Bey to Lon Chaney Jr. in **THE MUMMY'S TOMB**.



"No sacrifice is too great!" says George Zucco to this Handy Mummy.

spell by which Isis raised Osiris from the dead.

Alone that night, Norton can control his impatience no longer. The ancient gods of Egypt still live in these hills, roam the sacred temples? The spells of the past are weaker but some still potent? He dismisses Dr. Muller's beliefs as superstition, decides to risk opening the forbidden box.

Inside, Norton makes an exciting discovery: it is indeed the formula for bringing the dead back to life. He muses over it aloud, repeating the all-powerful words of re-birth. And —

life returns

The mummy's hand, in the case nearby, moves about the length of an ant. It is not a large move, to be sure, but it is a terrifyingly significant one, for it is the first sign of life in the mummy for 3700 years!

A finger stirs a fraction of an inch and a few grains of dust trickle down the rotted wrappings.

One of Im-ho-tep's eyes flickers: they open slowly, painfully to life.

Noted Egyptologist Walter J. Daugherty reported at the time: "This is the top screen chill I have ever had, this heart-stopping moment when *The Mummy* comes to life."

A San Francisco newspaper reporter observed: "Children whooped and hollered at the opening night performance." (The teenage sons and daughters of those chilled children of 1932 are no doubt holding this magazine in their hands right now!) "The picture's thrills are strong enough to satisfy the most exacting juvenile critics and its plot and treatment along the lines of the Tut-Ankh-Amen curse are more than sufficient for adults."

meanwhile, back at the tomb

Young Norton ages into old Norton in a horror-packed half-second as he glances up to find the Living Mummy at his side, hand outstretched, saying, "Good evening, my

name's Im-ho-tep; could you direct me to the nearest pyramid?"

Well, the dialogue didn't run exactly like that (and, after all, an editor's memory can be forgiven for getting hazy after 27 years), but Norton really did go off his rocker when Karloff shuffled out of his upright coffin and over to the table. The shock was so great that Norton burst into hysterical laughter. His mind snapped at the unbelievable sight, and he died some time later, still laughing maniacally.

Years pass. Young Frank, son of Sir Joseph Whemple, follows in his Father's footsteps, footsteps which inevitably lead him to Egypt and a discovery of his own: the tomb of the Princess Anck-es-en-amon.

Dr. Muller is still alive, and currently is treating a beautiful young woman of English-Egyptian parentage, Helen Grosvenor, for some mysterious mental illness.



The aging Sir Joseph is now head of the Cairo Museum, and one evening at closing time addresses a guest who is lingering over the glass-protected mummy-case of the newly arrived Princess Anck-es-en-amon. "Excuse me," replies the museum visitor in a strange accent, his deeply wrinkled leathery skin almost mask-like, "I had not noticed the passage of time." Then, recognizing Sir Joseph: "You may have forgotten, but we have met before. My name is Ardath Bey."

Sir Joseph remembers Bey alright: it was he who had appeared out of nowhere years

ago, right after Im-ho-tep disappeared, and volunteered information leading to the discovery of the Princess' burial place. Sir Joseph is about to lay a friendly arm of remembrance on Bey when the Egyptian shudders slightly and steps back, excusing himself: "I dislike to be touched."

Ardath Bey departs down a corridor. Sir Joseph locks up for the night and joins his son who is waiting in a car outside. As they are about to drive away —

women of mystery

A young woman (Helen Grosvenor) rushes up to the museum doors and vainly seeks entry. Frank Whemple goes to see what she wants. She faints at his touch and he rushes her home where she comes to but stares unseeingly, like a zombie, and mutters:

"*Im-ho-tep . . . Snofru Nebmaet . . . Ib-ho-tep. Udi Hosapti —*"

Frank does not recognize the language. "What tongue is she speaking?" he asks.

Sir Joseph is visibly shaken. He replies:

"The language of ancient Egypt, not heard on this earth for two thousand years — and the name of a man unspoken since before the siege of Troy!"

Just then, Dr. Muller arrives. He takes Sir Joseph aside and they have a private discussion. Muller confronts Whemple with the knowledge that he knows that the Princess mummy newly added to the museum is the same Anck-es-en-amon whom Im-ho-tep tried 3700 years ago to raise from the dead and for that reason was condemned to death himself.

At that moment the phone rings and Sir Joseph learns:

mystery at the museum

A museum guard has been found dead. In the room of the Princess!

The cause of death is diagnosed as—shock!

And there is another shock in store for Sir Joseph and Dr. Muller when, on the scene of the strange death, an overlooked parchment is found. As Dr. Muller recognizes the document, his face pales and freezes with horror. "It is the Scroll of Thoth!" he stammers.

During the absence of Dr. Muller and his Father, Frank Whemple has been getting acquainted with the revived Miss Grosvenor. She laughs when he tells her there is something about her that reminds him of the mummy of the Princess he discovered in the Valley of the Queens, the one now on display in the museum. She dismisses the coincidence lightly with, "Probably imagination and racial likeness."

Frank asks her why she is a patient of Dr. Muller's. Helen confesses she doesn't quite know, except that she has felt strangely drawn to the museum and he has been trying to find out why.

Frank has never believed in love at first sight, but he finds himself incredibly attracted to this strange young woman, and she seems to feel something for him in return.

IT'S TANA LEAF TIME AGAIN



Peter Coe (left) and Martin Kosleck as High Priests, are shown giving Lon Chaney his breakfast in THE MUMMY'S CURSE.

ASTOUNDING THEORY

Dr. Muller and Sir Joseph return to Frank and Helen, and the doctor pieces together bits of fact and fancy into an amazing supposition. He states he never believed the mummy Im-ho-tep was stolen; instead, he believed the ancient magic of the Egyptian priests and gods was powerful and active. Ardath Bey, the man solely responsible for the finding of the tomb of Princess Anck-es-en-amon, was in the Princess' room in the museum shortly before the guard was found dead there: more than coincidence to Dr. Muller. In short, Dr. Muller believes Ardath Bey was the cause of the guard's death, had the Scroll but lost it while fleeing.

The crux of this belief is: *Ardath Bey and Im-ho-tep are one and the same, the 3700 year dead mummy restored to life!*

Frank is shocked, his Father horrified.

FURTHER SHOCKS

Startlingly, the voice of Ardath is heard in the next room, and the 3 men go there to find him in conversation with Helen, who almost appears to be in a trance. Dr. Muller takes command of the situation, urging Frank to take Helen home. When the doctor and Sir Joseph are alone with Ardath Bey, Muller springs a surprise on the Egyptian, showing him a certain foto. "My assistant took that picture of the mummy of Im-ho-tep before it was stolen," Sir Joseph says.

Dr. Muller adds: "Do you think it conceivable that the mummy was not stolen but restored to a semblance of life by the spell from the Scroll of —"

Bey's face bursts into hate and rage. He snatches the foto, tears it in two. "The scroll is rightfully mine," he declares. "I bought it from a dealer. I sense that it is here somewhere."

The Egyptian points his right hand at Sir Joseph. Light gleams from a ring-of-power on his middle finger. Sir Joseph collapses in a chair.

Dr. Muller breaks the spell, declaring: "We had foreseen this! The Scroll of Thoth is in safe hands and will be destroyed the moment it is known that harm has come to us."

Ardath, whom they now know to be the revived Im-ho-tep, speaks slowly. "You have studied our ancient arts. You know that *you can-*

not harm me — you know also that you must restore that scroll to me or die. Muller, tell that weak fool to get that scroll, wherever it is, and hand it to his Nubian servant—"

"Ah, yes, the Nubian," Muller murmurs understandingly. "The ancient blood—you have made him your slave. I admit your power is too strong for me, but if I could get my hands on you *I could break your dried flesh to pieces!*"

The living mummy only bows brittlely and, momentarily defeated, leaves the house.

'DESTROY THE DOCUMENT!'

"The evil force that has been attacking Helen," Dr. Muller realizes aloud, "is that accursed Mummy! Burn the scroll, Whemple; it was thru you that this horror came into existence — destroy it at once!"

Sir Joseph dazedly agrees as Muller leaves.

But the sinister soul of Im-ho-tep, which had survived thru 37 hundred agonizing years, was not to be deprived of salvation by a slender match in the weak hands of an old man. In the inner court of his house, moving waters in a pool clouded and assumed changing shapes at his will; and beside this pool Im-ho-tep knelt, saw Sir Joseph bend toward the fireplace, about to set fire to the scroll. His face aflame with fury, the Mummy flung out his arms over the pool and chanted the weird words of a death spell well known to this one time High Priest at the Temple of the Sun in ancient Karnak.

And Sir Joseph died silently.

KARLOFF WANTS HER "KA"

"Ka" is another word for soul, and Im-ho-tep has decided that Helen Grosvenor is the reincarnation of the Princess he has loved thru the centuries, and must be souly his. He sends forth an irresistible mental call that brings Helen to his side, and explains to her:

"Anck-es-en-amon, of the House of the Hawk Kings, my love has lasted longer than the temples of our gods. No man ever suffered as I suffered for you. But you may not know the rest — not until you are about to pass thru the great night of terror and triumph — until you are ready to face moments of horror for an eternity of love — until I send back your spirit that has wondered thru so many forms and so many ages. But before then, Bast the Cat Goddess must again

send forth death — death for Frank Whemple, who would steal your love from me!"

THE PAST LIVES AGAIN

Im-ho-tep spirits Helen to the museum, there clothes her and himself in the ancient temple garments and intones a spell from a scroll whose edges flicker with phantom flames. In a magic mirror Helen sees herself as the Princess she was nearly 4000 years ago when she shared a forbidden love with Im-ho-tep and her Father, the Pharaoh, sentenced him to the Nameless Death.

Im-ho-tep returns Helen's attention to the present and directs her to look upon the mummy of the Princess, the shell which her own soul once inhabited. She recoils in horror as Im-ho-tep explains: "I could return it to life now but it would be a mere thing that moved at my will without a soul. It was not only this body that I loved, it was thy soul, oh Princess. Come, to be reborn and live with me for all eternity!"

"DON'T KILL ME!"

But Helen becomes terrified as she is led to the altar of Anubis, the Guide of the Dead. When she attempts to flee, she is captured by Im-ho-tep's slave and forced onto the embalming slab. Im-ho-tep kneels beside her, knife in crumpling hand, and chants:

"The gods! The gods will receive into the underworld the spirit of Anck-es-en-amon, but not for long — Osiris will release thy soul. The ancient rites must be performed over thy body, and then I will read the great spell with which Isis brought back Osiris from the grave. Thou shalt rise again —"

"No, no!" screams the terrified girl. "I'm alive, I'm young, I *won't die!* I loved you once, but now you belong with the dead. I'm Anck-es-en-amon, but I'm alive in a young fresh body; I'm someone else in a strange new world, and I want to live in it."

THE POWER OF ISIS

At the end of the room a great statue of Isis towers. Summoning her strength, Helen runs to the Goddess Idol and flings herself at its feet, praying frantically in the ancient tongue:

"Sehotep-ib-re Mem-mosut Sit-sekem!"

Im-ho-tep, knife raised to plunge it into Helen, is frozen in terror as the right arm of the idol slowly

EVEN the SPELL OF ISIS IS NO MATCH FOR A WOMAN'S FAINTING SPELL



moves! Isis offers to Helen the *crux ansata*, the all-powerful symbol of Eternal Life.

And to Im-ho-tep, who sought to take the life of her priestess, Isis offers — death!

A jagged bolt of blinding light leaps forth from the goddess, striking the Mummy and disintegrating him.

Im-ho-tep is no more.

Ah, yes, Im-ho-tep was no more — but there was Kharis. He was first heard of 8 years later, in 1940, when Universal made THE MUMMY'S HAND.

Tom Tyler played Kharis, prince of ancient Egypt who was buried alive because he angered the gods by stealing the Leaves of Life, the forbidden *tana* leaves.

For 3000 years Kharis lives on. He protects the tomb of his beloved Ananka, ready to bring death to anyone who disturbs the resting place of the royal princess.

George Zucco, as Andoheb, learns the secret of Kharis' immortality, and controls him via the life-reviving *tana* leaves. But when Andoheb is finally killed in a struggle in an Egyptian temple, the Living Mummy is at last destroyed.

THE MUMMY SHAMBLES AGAIN

Did we say destroyed? A brief 2 years later he is back again, in THE MUMMY'S TOMB, this time with Turhan Bey lurking around the tomb and the Mummy promising to love, honor and o-Bey him if he'll just give him one more *tana* leaf.

Two years later, 1944, it was virtually the same story all over again, with Lon Chaney, Jr. as THE MUMMY'S GHOST. John Carradine played Youssef Bey in this one. Kharis, although he died 2 pictures ago, is mysteriously back in this one, hale (?) and hearty (?) and still madly in love with the unliving mummy of Princess Ananka, whose soul is currently reincarnated as Amina Mansori. Miss Mansori unfortunately comes to a sorry end when she is carried into swamp waters by Kharis, and her body turns to dust, thus turning her into one of those Instant Mud Pies you've heard so much about.

By now the Mummy was being wrapped in tin foil to keep him fresh and ready for use. Within 12 months Kharis (again Lon Chaney, Jr.) was back on the job. In THE MUMMY'S CURSE, Kharis and the Princess Ananka are accidentally dug up out of the bayous. Dr. Ilzor Zandaab, who is actually an Egyptian priest, learns of this and

seeks out the body of Kharis, which he revives. (The Princess herself revived the minute the sun fell on her, turning her back from a mummy into a beautiful woman.)

Three people lose their lives in this Mummy episode before Kharis is "destroyed" for the third time and Ananka returns to her ancient mummy state for the second.

THE MUMMY'S WORST

Quiet for 10 years, the Mummy was last revived in 1955 to meet its most awful fate of all: it met Abbott & Costello. In ABBOTT & COSTELLO MEET THE MUMMY, the Living Mummy and A&C tangle in tombs and passageways with crooks who are attempting to steal a treasure. The Mummy performed with what were described as "frog-like gasps, reminding one of The Creature from the Dry Oasis." He was eventually dynamited to — death? No, no, not that — your editor is now preparing a script wherein each of the separate and individual mummy fragments are brought back to life (by technicolor *tana* leaves). We will call it, simply,

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Henry Hull as the original WEREWOLF OF LONDON turns his best John Bury-More profile to the camera.



of Kong? No, it's Golem #4, from the Czechoslovakian production of THE GOLEM AND THE EMPEROR. Now 3 producers announce simultaneously that they are about to "roll 'em" on GOLEM version #5. Don't miss FM #5 for a Progress Report on "The War of the Golems"!



Lon Chaney Jr. now regrets wolfing down his dinner: a funny-bone got stuck in his throat and is threatening to joke him to death.



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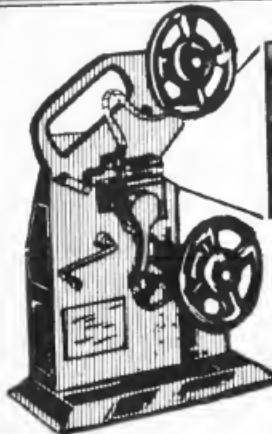
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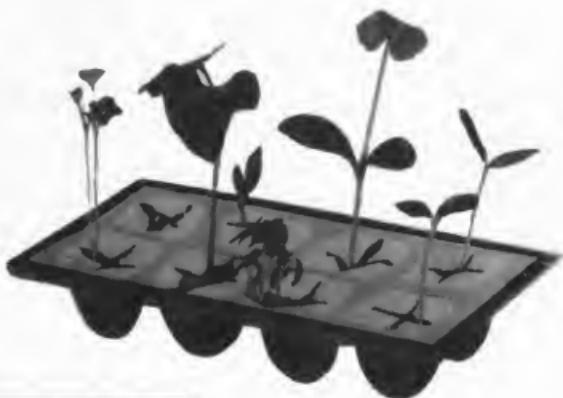
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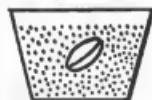
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TINY ROOTS APPEAR AS PLANT
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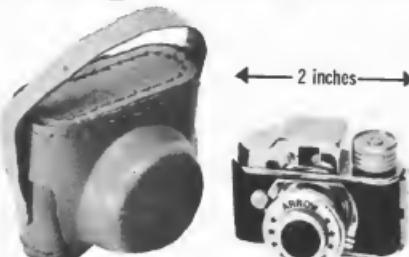


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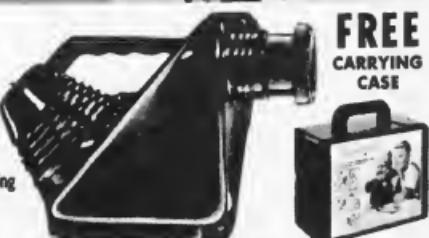
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SKULL is excellent decorative
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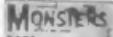
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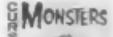
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